

## CINEMA IDEAS TO HAVE A CHANCE



Florence Shirley  
in  
"His Majesty  
Bunker Bean"

Juliette Day  
in  
"Upstairs and Down"

Carroll McCormack  
in  
"Seven Chances"

White Studio

Janet Beecher in "Under Sentence"

EVER since the initial announcements from the office of the Sanger Picture Plays Corporation no small amount of conjecture has been hazarded as to the future policy of the new corporation. Up to date all plans have been shrouded in silence, but some idea of the quality of the plays to be produced may be determined when one realizes that the guiding force of the Sanger Picture Plays Corporation is none other than Eugene B. Sanger.

Mr. Sanger is a man of wide culture, varied experience, a keen observer of life, a thinker, and one who sees ever with a new vision. His thirty-five years experience in the theatrical field has led him into practically every line of the stage, from the opera, the musical comedy, light opera, the drama, Shakespearean repertoire, advance man, concert manager, director and photo play manufacturer. It was Mr. Sanger who staged the first pageant presented in this country, the historical commemoration given at Bronxville in May, 1908, in which the participants were the residents of Westchester. And it is Mr. Sanger who has made college theatricals a worthy representative of their respective alma maters. Mr. Sanger has produced as many as seven shows at a time, including those for the Triangle Club at Princeton, the Hasty Pudding at Harvard, the Point and Powder at Baltimore, the Mask and Wig at Philadelphia, and for Yale, Columbia, Barnard, &c. It was during these experiences that Mr. Sanger formed the comparison between the regular chorus girl and the college girl, with the balance in favor of the latter. And it was during this time that Mr. Sanger learned that which he has termed the "30 per cent."—the fact that out of every audience assembled 30 per cent. are amateur actors with at least some knowledge of the technique of the stage, of acting, of the construction of the drama, in fact a force not only to be taken into consideration as keener critics but one in whose hands will rest the life of the amusement business as no remote future period.

Six years ago Mr. Sanger gave utterance to the actual conditions and impending dangers of the motion picture industry—to-day those interested in that phase of the amusement business are just now repeating the same truths.

A chat with Mr. Sanger shows not only how thoroughly he has the motion picture situation in his grasp, but also the entirely new, constructive and sound basis upon which the Sanger Picture Plays Corporation plays will be produced.

"Practically every announcement of a feature picture bears absolutely no mention of its author—we are told with many adjectives of glowing praise of the wonders of the coming feature, its term of producing, its marvelous effects, its immense cost, but who wrote it? Occasionally we do see emblazoned in big type the fact

that so and so is putting out a reproduction picture play of some well known novel or play, with the author's name in big type—but reproduction, mark you. Good writers cannot afford to write scenarios for the present ridiculous sums that are now being offered by even the biggest firms. Hence we have a conglomerate mass of incidents, generally of manufactured connection one with the other, submitted (and also accepted) by all sorts and conditions of people who deem the scenario a delightful field in which to turn an extra dollar. From the society woman, who does it just for a lark, you know, meaning really the desired sensation of a new experience, to the bootblack, they all try their hands at the new American indoor sport. And when the really experienced writer, either dramatist or story writer, ventures to send in something really worth while his or her work is judged by one with absolutely no qualifications for the job, possibly an amateur actor or actress. It is a fact that in one of the biggest concerns in this country I found the scenario editor to be a young woman of only six weeks experience, while in another instance, a man, whose name, if mentioned, would be quickly recognized, kept reminding me that he was the scenario editor. It is a fact that in one of the biggest concerns in this country I found the scenario editor to be a young woman of only six weeks experience, while in another instance, a man, whose name, if mentioned, would be quickly recognized, kept reminding me that he was the scenario editor. It is a fact that in one of the biggest concerns in this country I found the scenario editor to be a young woman of only six weeks experience, while in another instance, a man, whose name, if mentioned, would be quickly recognized, kept reminding me that he was the scenario editor.

formal announcement of our plans, I can say this—our studio is located right here in New York city; we will have actors and actresses who will portray real plays, everything will be done in so constructive a manner that no steps will have to be retaken. The script of the play to be produced will be read before the company assembled so that they may know the story in its entirety and not as generally happens, be put to the acting of assorted scenes, groping for effects they can only guess at. They will be given ample time both after the reading and during the rehearsals to think of their respective parts, to build up their characterizations, to give of their best. The same careful study will be given to the mounting of each play, even to the minutest detail. As already stated, the same thought force has been exercised in the selection of our various departmental heads. The departments are in the hands of those bearing experience, training in their chosen lines, yet not conventionalized, but always enthusiastic.

Prof. Firmin Swinnen, organist of the Antwerp Cathedral, one of the most celebrated edifices of its sort in Europe, has been engaged to play at the Rialto. Prof. Swinnen arrived in New York recently from England, where in a period of eleven months he realized \$30,000 for his recitals in the noted English churches and cathedrals.

A boy prodigy at the age of ten, Prof. Swinnen proved himself different from most precocious musicians by developing steadily in power until at twenty he captured first prize "with greatest distinction" in the Royal Conservatory at Antwerp. He followed this with a diploma from the Ecole Religieuse at Malines, which won him a position as organist in the famous Church of St. Walburgis. His recitals there made his name well known throughout Belgium and it was not long before he was claimed by the Cathedral. He was at the console of the great organ there when the German army of invasion took the city.

With his bride of less than a year, he took refuge in a cellar, where they remained in safety for two days. Then a shell from the German batteries shattered the gas main leading into the house and the escaping gas drove the refugees into the open. They reached the water front after a perilous trip and took passage on a mussel boat bound for Holland. From there they made their way to Ostende and thence to England.

Prof. Swinnen at once began a series of 256 recitals in England, Scotland and Wales, continuing them as long as he felt that his services could be of value to his stricken fellow countrymen. The recitals of this gifted Belgian are remarkable in that they are all played from memory. In all of his travels through Great Britain he never took any music with him. His forte is improvisation, an art which is invaluable to him in the new field which he has entered.

Besides having perfect command of his chosen instrument, Prof. Swinnen is a composer and has published five books of Flemish songs which achieved wide popularity in Belgium. English newspaper reviews of his recitals describe them as musical treasures, full of color and marked by exquisite technique.

commented upon without suggestion of him.

After patiently waiting three weeks without a single notice being taken of this new effort, Mr. Griffith says he will have to follow his original intention and announce it himself. Three noteworthy scenes in "Intolerance" where these natural colors are naturally reproduced are those showing the cobbler at work in Judea and two views of the marriage mart in Italy—depicting the auctioneer on his stand and the girls in the slave section being sold on the block. The cobbler scene was worked over for six months before the effect sought was realized. It occupies a relatively short space in the big narrative, but is doubly interesting because of its wonderful photographic beauty in color.

This instance shows the effect of realism on the stage and screen, being so true to nature that it loses its effectiveness unless it is labelled.

THE PRIZE CINEMA.

William A. Brady to Set to Work to Study the Many Scenarios.

The \$5,000 prize play contest of the World Film Corporation closed September 15 and the formal announcement of the winning authors will be made January 1, 1917. The interval will be none too long for the task of weighing the values of the manuscripts not already disposed of, as the number of plays and stories submitted in response to Mr. Brady's invitation has been enormous.

The purely mechanical operation of keeping track of them and returning to their owners the material found to be unsuitable at the first reading has required the constant attention of a large clerical force and the gradual sifting down of the contributions which passed the initial tests has been an undertaking of ever increasing expectations.

"In the final roundup," said Director-General William A. Brady, "there will be nineteen accepted manuscripts, the one considered best among these taking the first prize of \$1,000, the second best \$750, the third \$500, fourth \$250, fifth \$100, sixth \$50, seventh \$20, and eighth \$10 apiece.

"To handle such a contest at all is what a slummy person might describe as 'some job.' To do it without giving offense in some instances is an utter impossibility, for almost there is no such thing as a third-rate play or story. If we were to try we should not be through with the tailings of this contest during the next two or three years.

"So we must be content to do our best with the likelihood that some of the nineteen prize winners will think our judgment was all right, while several thousands of those whose writings failed to pass will be convinced to the contrary entirely by our argument.

"I will say at this time that I believe we have uncovered a good deal of real talent during the progress of the contest. We shall benefit from this not alone in the material we receive directly for our various awards but from the considerable number of unsuccessful aspirants whose contributions showed aptitude sufficient to warrant me in encouraging them to further effort.

"I certainly hope so, for good material is scarce and becoming scarcer. The growing volume of productions makes this a serious matter for those of us who look to the stage plays as rapidly being exhausted, and we will soon be compelled to dig deep for fresh sources of supply.

"Conducting one of these contests is a hard road to travel, but if it leads anywhere I shall be ready to start over again whenever the destination looks at all productive.

DANCING—TWO KINDS.

The Spanish and Hawaiian Are Explained.

Dorland, the Hawaiian dancer at "Montmartre," says that there has been a lot of inaccurate stories about the origin of Hawaiian music. One story said that a German bandmaster had been shipwrecked on the islands many years ago and taught the natives his old German songs.

The truth of the matter is that the Royal Hawaiian Band was directed by Henri Berger, a German bandmaster, for forty-two years. He arranged the music of 'Aloha' which is credited to him by American misanthropes as far back as 1820. The natives liked the hymns and adapted them for their instruments. Native music is never more than two measures, and their repetition would drive any one insane.

The craze for Hawaiian music has been a boom in the whole industry. The factories are running night and day. Instruments have to be made of

kon wood, that is found only in Hawaii. The wood has to be seasoned for seven years and the supply is limited.

"The reason, I think, for the spread of Hawaiian melodies is that they don't irritate like ragtime, but are more soothing. Upward of 3,000,000 copies of 'Aloha' have been sold. It is copyrighted and there are more than a dozen different versions. The craze for Hawaiian melodies has practically depopulated the islands of their native musicians."

So numerous have been the cheap imitations of Spanish dancing in this country that a wrong conception has generally been established concerning the real meaning and methods of this particular style. One has but to watch Eduardo and Elisa Canino in their interpretations in "The Bull Ring" at Castles in the Air to appreciate the difference between genuine and false Spanish dancing. Born and brought up in Andalusia, that flowery region south of Madrid where the gypsies live their lives in dance and guitar and song, they have studied and assimilated the gypsy, or what is generically known as the Flamenco dances, and are now acknowledged throughout the world as the greatest exponents of Spanish dancing.

The Malagueña and Bolero, the Ga-

rotin, the Cuchipanda, three of the native dances which are included in the repertoire of the Caninos, preserve admirably the gypsy qualities, color, picturesque, continuing the display of facial expression, alertness, sinuousness of movement and play of hands. No less credit is due the composers of the accepted musical accompaniments, the charming Oriental relation of melody and rhythm, the gypsy passion for moans and sighs, they have preserved and blended in a manner delightful and characteristic.

"The element of contrast in Spanish dancing," says Señor Canino, "is what distinguishes it chiefly from other styles. Slow, subtle, undulating movements are followed by a sudden rigidity and speed; music which has been moving in graceful, flowing measure gives way to a staccato of crisp, sharp taps. You also see this contrast in the work of the man and woman. Whereas in other styles of dancing their work is practically the same, in Spanish dancing there is a greater relaxation of the woman's body and a greater display of curves in her movements. A Spanish dance duet never confines itself to unison, and that is undoubtedly the reason for its wonderful charm. How utterly dreamlike would be a music duet were the two instruments written in identical movements."

## AT THE SWITCHBOARD.

Henry Wiegman Has This Important Job Uptown.

Tucked away in one corner of a dark cellar on West Forty-ninth street is a man who makes the sun rise and set, who with his elaborate electrical machine can create the soft pall of evening or the brilliant radiance of the moon. His name is Henry Wiegman, and every evening between the hours of 8 and 11 he stands at his intricate switchboard, each handle commanding some different color, and paints as an artist on his canvas, the afterglow of sunset, the shimmerings of early morn or the dull murk of night.

Who is he? He is the chief electrician at the Punch and Judy Theatre on West Forty-ninth street, where Stevenson's famous "Treasure Island" is nightly reviewed in dramatic form, with all its picturesque settings, like dunes of brilliant blue on a tiny canvas, and the beautiful vistas of sea and land and desert life that have made the story memorable. Back of the genius of paint and canvas and the lesser mechanical rudiments stands Mr. Wiegman with his subtle illuminations which give the real illusion to the play.

twenty other artists of Mr. Wiegman's sort now lending their talents to Broadway successes. He perhaps few of them have an intimate a canvas to work on or as wide a range of subjects as has Mr. Wiegman. Economy of space is a necessity at the tiny playhouse on West Forty-ninth street and as a result Mr. Wiegman's coils and dynamo and lights are cramped into a room barely 8 by 6 feet in area, with just enough room for him to move from one black handle to another in turning on his "floods" and "dimmers" and "foots" and other highly technical but very realistic lighting effects.

When the signal for the opening of the act is given Mr. Wiegman starts his lights going and often the process of making a sunrise lasts many minutes after the curtain has risen on the scene. There are nearly a thousand handles in Mr. Wiegman's tiny office—his handles and little handles—and each one manipulates a different color, which must be painted on the scene in just the right proportions. One wrong pull and the whole picture would be spoiled. It is a delicate and little appreciated art which is represented by Mr. Wiegman and his clan. Because they are tucked away from the public, their skill is unknown and unheralded.

## NEW YORK'S LEADING THEATRES AND SUCCESSES

**EMPIRE** (43rd St. & 4th Ave.)  
3RD BIG WEEK  
**MR. CYRIL MAUDE**  
in  
**THE BASKER**  
EXTRA MAT. THURSDAY & FRIDAY

**HUDSON** (44th St. & 4th Ave.)  
30 MONTH EXTRA MATINEE  
**POLLYANNA**  
EXTRA MAT. THURSDAY & FRIDAY

**COHAN HARRIS** (45th St. & 4th Ave.)  
EVENING MATINEES WEDNESDAY & SATURDAY  
**CAPTAIN KIDD JR.**  
A FARICAL ADVENTURE  
BY RITA JOHNSON YOUNG

**NEWAMSTERDAM** (46th St. & 4th Ave.)  
THE WORLD'S GREATEST THEATRICAL INSTITUTION!  
Presenting nightly to absolute capacity within its two beautiful auditoriums  
**THE 2 MOST REMARKABLE ENTERTAINMENTS OF THE ERA!**

**LYCEUM** (47th St. & 4th Ave.)  
7TH BIG WEEK  
**BACKFIRE**  
A CLOSELY KNIT, TIGHTLY WRITTEN, DEVELOPED, DRAMATICALLY INTERESTING THROUGHOUT

**HARRIS** (48th St. & 4th Ave.)  
LAST WEEK  
**UNDER SENTENCE**  
A PLAY WITH A BIG IDEA  
LAUGHS WITH THE HEART  
GEO. NASHA JANET BECHER

**COHAN'S** (49th St. & 4th Ave.)  
M. COHAN & HARRIS  
NIGHTS 8:15, 10:15, 11:15  
**RUTH CHATTERTON**  
and company incl. BRUCE PEARCE in  
**COME OUT OF THE KITCHEN**

**MISS SPRINGTIME**  
Made by Kalmann. Book by Bolton.  
IN THE SPRING, ONE'S THOUGHTS TURN TO LOVE.  
NOTHING MORE LOVABLE HAS EVER BEEN SEEN THAN "MISS SPRINGTIME"

**KNICKERBOCKER** (50th St. & 4th Ave.)  
DAVID WARFIELD  
The Music Master  
Engagement positively ends Saturday, Dec. 2.

**MARGARET ILLINGTON**  
WALTER JONES-LOWELL SHERMAN  
MARGARET ILLINGTON  
WALTER JONES-LOWELL SHERMAN

**GO TO CHURCH**  
To-day and Be Good and Serious.  
Go to "TURN TO THE RIGHT"  
To-morrow at the Gaiety Theatre and Be Good and Hilarious.

**REPUBLIC THEATRE** (51st St. & 4th Ave.)  
W. 51st St. & 4th Ave. & Sat. Mat.  
**ELTINGE** (52nd St. & 4th Ave.)  
EVENING MATINEES WEDNESDAY & SATURDAY  
**15TH BIG WEEK**  
**CHEATING CHEATERS**

**BEN HUR**  
350 PEOPLE-20 HORSES  
FIRST TIME AT THESE PRICES  
25c 50c 75c \$1.00

**JOHN DREW**  
MAJOR PENDENNIS  
"A DRAMATIC EVENT OF UNUSUAL DISTINCTION."—World.

**DAVID BELASCO**  
Seven Chances  
4TH MONTH  
**BELASCO THEATRE**  
West 44th St. & 4th Ave. & Sat. Mat.  
Matinee Thurs. & Sat. 2:15

**ELTINGE** (53rd St. & 4th Ave.)  
EVENING MATINEES WEDNESDAY & SATURDAY  
**15TH BIG WEEK**  
**CHEATING CHEATERS**

**CENTURY THEATRE** (54th St. & 4th Ave.)  
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**CENTURY THEATRE** (55th St. & 4th Ave.)  
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The Century Girl

**FULTON THEATRE** (66th St. & 4th Ave.)  
West 46th St. & 4th Ave. & Sat. Mat.  
West 46th St. & 4th Ave. & Sat. Mat.